

## ABSTRACT

The purpose of this dissertation, which presents the research conducted as part of the project *Nowe życie rękopiśmiennych przekładów dzieł Dantego Alighieri u progu jego polskiej recepcji* (The New Life of Manuscript Translations of Dante Alighieri's Works within the Context of their Reception in Poland – Diamond Grant of the Ministry of Science and Education), is to explore how the Italian poet's works were received in Poland by analysing unpublished 19<sup>th</sup> and early 20<sup>th</sup>-century translations of the *Divine Comedy* (and its excerpts) whose locations are currently known.

The research focuses on the following translations: *Wieśnianka* by Jan Guszkievicz (manuscript no. 13879 of the Library of the Ossoliński National Institute in Wrocław), *Boska Komedia* by Stefan Dembiński (manuscripts no. 4469, 4470 and 4504 of the Library of the ONI), *Piekło* by Ludwik Kamiński (manuscript no. 853 of the Library of the Poznań Society of Friends of Learning) and excerpts from the poem translated by Michał Wiszniewski (manuscript no. 948 of the Jagiellonian Library in Kraków), Stanisław Konopka (manuscript no. 14372 of the Library of the ONI), Władysław Chodźkiewicz (manuscript no. Φ XXIV, 2670 of the National Library of Ukraine in Kyiv), Adam Asnyk (manuscript no. 6981 of the Library of the ONI) and Felicjan Faleński (manuscript no. 5885 of the National Library in Warsaw). Some of the translations analysed in this dissertation were first identified and analysed by the author.

With regard to methodology, the research constitutes a combination of several disciplines. The primary framework is cultural translatology, particularly the history of translation, as well as the (micro-)history and biography of translators with elements of sociology. Due to the type of research material and the nature of the subject matter, the author also makes use of modern comparative methods, particularly within the context of analysing the reception of the foreign author in Polish culture, as well as codicology and textology.

The dissertation thus provides a broad research scope which greatly exceeds the boundaries of traditional translation criticism. The introduction provides a literary-historical outline of how Dante's popularity developed in Italian, German, French, British, Russian and Polish culture until the end of the 19<sup>th</sup> century. By analysing Dante's reception in Europe, the author primarily attempts to identify events which influenced how the mediaeval poet and his body of work were perceived in Poland. The analytical part comprises a study of several unpublished translations of the *Divine Comedy*. The manuscripts are considered to be 'artefacts' of Polish reception of Dante, which is why the analysis includes their physical aspects and

history, as well as the various circumstances and context (literary-historical, social, cultural, political etc.) which influenced their creation and what happened to them afterward. The biographies of the translators are analysed in great detail. Printed, archival and handwritten sources are used to compile a biography of Guszkiewicz and Konopka – two translators who were previously very little known. The biographies of the more prominent translators, whose popularity primarily stemmed from their non-translation activities, are also presented within the context of their explorations of language, literature and Italian culture. The texts extracted from their manuscripts are subjected to textual criticism and their fragments are prepared for editing. Every translation is then described – the author lists their general characteristics and analyses them in comparison to the original work and accounting for past and modern advancements in *studi danteschi*. The third part constitutes a summary in which the translations are embedded within the context of certain other Polish translations of the *Divine Comedy*. The main purposes of the translations are also identified, as well as the resulting major differences between them. With regard to 19<sup>th</sup>-century Polish translation norms, the author attempts to assess the ‘acceptability’ of the translations from the perspective of the target culture. An account is taken of the diversity of the translators’ professions, backgrounds and motivations, which demonstrates how many ‘roads’ led to Dante at the time.

The results of the research indicate that the 19<sup>th</sup>-century Florentine poet and his body of work inspired not only prominent writers, whose contributions to the reception of Dante have already been analysed relatively well, but also less known authors, including Władysław Chodźkiewicz and Felicjan Faleński, as well as intellectuals aspiring to become writers, such as Stefan Dembiński, and even individuals who were virtually unknown, such as Jan Guszkiewicz and Stefan Konopka. Dante’s works were translated for various purposes, including educational, as in the case of Michał Wiszniewski, and poetic, as in the case of Faleński. However, the most frequent motivations appear to be personal and patriotic. The inclusion of the broader context of the 19<sup>th</sup>-century reception of Dante demonstrates that Poles saw the poet primarily as a fellow ‘expatriate’ lost in foreign lands, as well as an exemplary patriot. In this regard, Dante was an object of worship in Poland, although on an incomparably smaller scale compared to his reception in Italy throughout the 19<sup>th</sup> century, and especially during the Risorgimento period. It should be noted that our knowledge of the Polish reception of Dante still contains numerous gaps which remain difficult to fill, although the author hopes that scientific progress, particularly the progress of digitisation and increased access to manuscripts and archival materials, will render it possible to explore the topic in more detail.